

arizona commission on the arts

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Bulletin

Fall 2006 #283

75%

of Americans agree that the arts "are a positive experience in a troubled world," "give you pleasure," and "give you an uplift from everyday experiences."

90%

agree that the arts are vital to the good life and that they enhance the quality of communities.

Almost 90%

of American parents believe arts should be taught in schools.

Over 90%

believe arts are part of a well-rounded education.

95%

believe the arts are important in preparing children for the future.

96%

of Americans said they were greatly inspired by various kinds of art, and highly value art in their lives and communities.

Gifts of the Muse
Rand Research in the Arts 2004
www.rand.org

"Investing in Creativity: A Study of the Support Structure for U.S. Artists"
Urban Institute, 2003
www.urban.org

Cheech Marin to Speak at SWAC30

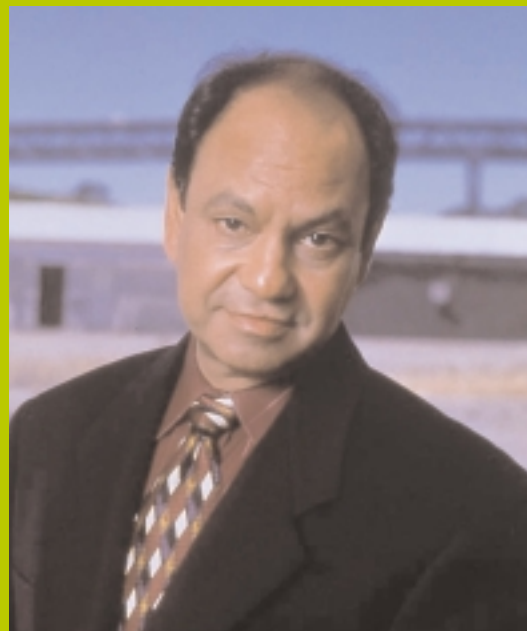
Best known as one half of the hilariously irreverent, satirical, counter-culture, no-holds-barred duo of "Cheech and Chong," Cheech Marin is a paradox in the world of entertainment. As an actor, director, writer, musician, art collector and humanitarian, he's a man who has enough talent, humor, and intelligence to do just about anything.

As an art collector, Marin has amassed over the years the largest single collection of Chicano paintings in the country. Much of his collection is now touring the United States as the exhibition, *Chicano Visions: American Painters on the Verge*, which provides perspective on how influential Chicano art has been in the United States. Marin often speaks about the power of Chicano art, how its willingness to embrace extremes without contradiction, reinterprets culture.

In a statement about the Chicano School of Painting, Marin states:

From its earliest roots in the grape fields of Delano, California—where Carlos Almaraz painted signs for the United Farm Workers—to the GRONK retrospective at the Los Angeles County Museum of Art, the CHICANO School of Painting has always been about reinterpreting a culture. That culture has been shown to be diverse yet unified, profane and spiritual, traditional and avant-garde whether through the autobiographical paintings of Carmen Lomas Garza, that depict her South Texas childhood, or the deeply psychological, urban-homes paintings of Patssi Valdez. While other "schools" of painting have been defined overwhelmingly by stylistic concerns, the CHICANO School combines stylistic innovation with elements of tradition. The blending of Mexican popular and religious iconography with modern images of urban angst reflects the continually evolving role of Mexican Americans, or Chicanos, within the larger American society. This mix of sophistication and naiveté, combined with a socio-political overlay, has produced a uniquely American school of painting based on CHICANO content that is at the same time universal in its aesthetics of the human condition.

Marin is in high demand these days since making the transition from film to television, where he co-starred with Don Johnson in the CBS one-hour drama *Nash Bridges*. As a multi-genera-



Cheech Marin, Actor/Art Collector

tional star, he attracts fans through his comedy and films, as well as his projects for children.

Marin recently starred in the Robert Rodriguez film *Spy Kids* with Antonio Banderas, and completed production on Sam Shepard's play, "The Late Henry Moss" starring Sean Penn, Nick Nolte, Woody Harrelson and Jim Gammon. He also co-starred in the Alfonso Arau-directed black comedy *Picking Up The Pieces* starring Woody Allen.

Marin's youngest fans know him because of his work in children's music and animation. He provided the voice of 'Banzai,' in *The Lion King*, as well as the streetwise Chihuahua in Disney's *Oliver And Company*. Marin's voice was heard as Lencho the Flea in *Santo Bugito*. Marin is also featured in the upcoming video game "Blazing Dragons." "My Name Is Cheech, The School Bus Driver," was Marin's first bilingual children's album and he will release a second record called, "My Name Is Cheech, The School Bus Driver—Coast To Coast." According to Marin, "The music speaks directly to kids in an intelligent way—they're fun, but educational."

When he is not working, Marin devotes time to such organizations as El Rescate and the Inner City Arts Council. Marin develops his own scripts and actively works to build his collection of Chicano Art. Marin also has a line of three gourmet hot sauces.

To register for SWAC30, visit www.azarts.gov/swac or call (602) 255-5882.

What's New on the Web

The Arizona Memory Project, established by the Arizona State Library, Archives and Public Records, is an online repository for digital collections from archives, libraries, museums, historical societies and other Arizona cultural institutions.
<http://azmemory.lib.az.us>

The Community Arts Network (CAN) promotes information exchange, research and critical dialogue within the field of community-based arts.
<http://www.communityarts.net>

The Center for Arts and Culture is alive and well. Join their listserv and receive the latest news on arts and culture. Their website also provides a vehicle for the exchange of ideas, research, and information among policy makers and professionals in the cultural community.
<http://www.culturalpolicy.org>

The Center for Arts Management and Technology (CAMT) investigates existing and emerging information and communication technology, and stimulates thinking about the practical application of this technology for arts managers.
http://www.artsnet.org/camt/camt_hosting.cfm

The International Federation of Arts Councils and Culture Agencies (IFACCA), the first global network of national arts funding bodies.
<http://www.ifacca.org>

Barry's Blog, featuring news, advice, and opinion for the arts administrator.
<http://www.westaf.org/blog>

The Director's Column

We are able to celebrate a wonderful arts success this last legislative session. **The final funding of the ArtShare endowment was realized, with a \$7 million addition to the fund.** We have reached our goal of a state investment of \$20 million in public funds.

The earned interest from ArtShare goes directly into programs that work to stabilize Arizona's arts organizations and build working capital reserves to provide better financial stability and liquidity—a fundamental tool of smart business management. Additionally, the interest revenues are used to support educational programs for children and cultural tourism initiatives across Arizona.

Thanks, of course, go to Shelley Cohn, the former executive director of the Commission and Sam Campana, former executive director of Arizonans for Cultural Development (now, Arizona Citizens for the Arts), Mark deMichele, CEO of APS/Pinnacle West, and former House member Robin Shaw, who with others established the fund in 1996.

A big thanks goes to Lisle Soukup, the executive director of Arizona Citizens for the Arts and Arizona Action for the Arts, and their board leadership: Jim Copenhaver, Catherine (Rusty) Foley and Don Luria. I would also like to extend my personal thanks to Virginia Cárdenas, chair of the Arts Commission board, and all of the board members. It is important to note that none of this would have happened without you—who, as arts advocates, stepped forward, made calls, spoke to your legislators, and wrote letters to see that this funding was made real. I was pleased to see that Republicans and Democrats reached across the aisle to support the arts and to ensure its future in our state. The solidarity I experienced during this legislative session within the arts community was just amazing. It demonstrated the power of unified advocates voices in today's world.

Now, let's look toward this next year. We have submitted a request to the governor and legislature that outlines a three-part \$600,000 initiative and request for additional funds.

\$200,000 for the Opening Doors Arts Learning program to increase the number of young people receiving arts education in Arizona. Research and experience confirm that arts-based learning helps students develop critical skills in analysis and

problem solving that continue to be of primary importance in the 21st century. The Opening Doors Arts Learning program will assist in deepening and extending the arts education programs currently being offered in Arizona schools by supporting arts activities where little exist and by helping those with active arts programs move even further in providing a solid arts-based education.

\$200,000 for the American Masterpieces in Arizona program will ensure that all Arizona citizens have access to America's greatest cultural legacies and traditions. Supported projects or educational components at large and small arts organizations will focus on the work of American artists who have left indelible impressions on the nation's cultural landscape and have pioneered and shaped the American experience through visual arts, performance, and literature.

\$200,000 for the Celebrate Arizona initiative to increase the presence of small and large arts festivals throughout the state, in order to provide accessible arts experiences and to create additional revenue sources for Arizona communities. Festivals create an environment where local artists and craftspeople can share their creativity with hundreds of thousands of Arizonans and out-of-state visitors. Arts festivals continue to serve as one of the primary attractions for residents and cultural tourism visitors for a multitude of reasons: festivals are family friendly, they celebrate community, and they showcase the arts in ways that encourage participation.

I look forward to your support on these important initiatives as we move forward. We will continue to provide updates to this year's legislative initiative through this publication and on our website at www.azarts.gov.

Thank you for all you do across this great state to serve our citizens. Your contribution to the arts in our state as artists, educators, patrons, and supporters is vital to the future of Arizona. I appreciate your work every day.

Robert C. Booker, Executive Director
Arizona Commission on the Arts



“Without music to decorate it, time is just a bunch of boring production deadlines or dates by which bills must be paid.”—Frank Zappa (1940–1993)

Faces in the Arts

Jamie Williams: Photographer/Documentary Filmmaker

Tell us about yourself and/or your background. I grew up in Lubbock, Texas, in the panhandle of West Texas. I knew I wanted to be a photographer since I was 8 years old, from the first time I saw a *National Geographic Magazine*. I thought that would be the coolest thing ever, to have the opportunity to travel around the world and meet people from different cultures. I am a self taught photographer and filmmaker, and did not go to college. I was raised by a single mom and there wasn't enough money for college. So I read books, took classes and attended conferences any time I could. I also worked for over 100 different photographers as a photographer's assistant before going out on my own. I love documentary work because it inspires people and it preserves history and important stories. I like being the storyteller.



Jamie Williams (Tucson, Ariz.).
Photo Credit: Chad McClintock

Briefly describe the nature of the project you are working on now.

The project, "American Cowgirl," began as a fine art coffee-table book. I wanted to document older cowgirls. But as the project developed, I decided that I needed to document cowgirls of every age. So I started photographing and interviewing cowgirls I found through networking and research. A lot of people think that cowgirls and cowboys only live in the Southwest, but they are in all 50 states, and I am planning on going to all 50. While I was out interviewing these ladies on video for the book, it occurred to me that it would also make a great documentary film. So it has developed from a book to now include a film.

Suzanne Johnson: Documentary Filmmaker

Tell us about yourself and/or your background.

I originally worked in television advertising production. I had my own production company, and had a great time at it. I learned a great deal about the production process, from budgeting to administering a group of people to knowing good writing. I originally came to Arizona as a snowbird and worked for the director Bill Linsman. I worked for him seasonally for almost 4 years until I went off on my own. But the significant event for me was when I was on a cultural tour in Mexico City, and I discovered the work of Luis Barragan. I became very emotional about what I saw. And I realized that somehow I had to talk about my experience, about how the experience made me feel. So when I returned I started an organization to study the creative process and the artistic spirit. I wanted to do a film about Barragan, but didn't; however, I was inspired to do another project that came about because of Arizona architect Alfred Beadle's death. The result was a documentary that was really a valentine to Al, because he was a dear friend, and a great architect in the Valley, second in importance in relation to Arizona's Architectural history to Frank Lloyd Wright.

Briefly describe the nature of the project you are working on now.

My project, "Pedro E. Guerrero, Portrait of an Image Maker," documents the life of an Arizona jewel. Pedro was born in Casa Grande, Arizona, in 1917. He is the product of segregation and it was this experience of "otherness" that propelled him and compelled him to move forward and do something with his life. He's a classic example of someone who has a hunger for life. He learned photography at the Arts Center in Los Angeles. He went there to get out of Mesa, and the only courses avail-



Suzanne Johnson (Cave Creek Ariz.). Photo Credit: Christopher Burawa

able to him were photography courses. He ended up by becoming Frank Lloyd Wright's personal photographer, Alexander Calder's personal photographer, and Louise Nevelson's personal photographer. He was the documentarian and friend of three of the greatest artists of the last century. Gnosis' mission is to preserve and present the significant creative

contributions of individuals who have changed our world. Guerrero is one of them. He exemplifies the dedication and passion that is required to create.

Calendar

October 16, 17, 18, 19, 20 Residency Roster Auditions

For specific dates and locations of panels or a list of panelists, visit our website at www.azarts.gov or call (602) 255-5882.

November 6 American Masterpieces Panel

Will be held at the Arizona Commission on the Arts offices, time to be announced on the website at www.azarts.gov.

January 26, 2007 Southwest Arts Conference Glendale Civic Center, Glendale

February 5, 2007 Arizona Arts Congress Arizona State Capital, Phoenix



THEATRE

THERE'S NOT ENOUGH
ART IN OUR SCHOOLS.

— Peter Dinklage —

NO WONDER
PEOPLE THINK
**MARTHA
GRAHAM**
IS A SNACK
CRACKER.

For more information about the importance
of arts education, please visit
www.AmericanArts.org.

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SWAC30 - The Southwest Arts Conference Turns 30

Attention Arizona artists, educators, administrators, board members, patrons, and advocates: JOIN US!

On Friday, January 26, 2007, the Arizona arts community will convene at the Glendale Civic Center for the 30th Southwest Arts Conference (SWAC30). This annual gathering serves as a networking opportunity, a focused time to share and learn, and a place to access essential resources and vital information.

Within SWAC30 you will find more breakout sessions on a broader variety of topics in order for you to map out a particular course for your participation: you might begin with an experiential session, move on to a practical workshop, and then end your day with a philosophical think-piece session. Or you might instead decide that you will attend all practical sessions, or all experiential sessions – the choice is yours.

Known offerings will include an experiential session integrating bookmaking and arts par-

ticipation led by the fiction editor of the literary journal, *Spork*; a practical arts advocacy workshop led by representatives from Americans for the Arts; and a philosophical think-piece discussion on innovative programming led by Commission staff and local artists and administrators. In all we expect to present at least 15 breakout sessions, featur-

ing local arts leaders and speakers from organizations such as the National Endowment for the Arts (NEA), the National Assembly of State Arts Agencies (NASAA), and the Western States

Arts Federation (WESTAF). The conference will also feature practical information about Commission and NEA grants and resources, live performances, and the annual Connections Café event, which showcases the work of Commission Roster Artists and Arizona arts service organizations.

We are also thrilled to present a keynote speaker of unmatched distinction – one of the

most recognizable performing artists on the planet, an outspoken advocate for arts and culture, and the foremost collector of Chicana/o art in the nation – Cheech Marin. Mr. Marin will speak in the early evening of January 26, as a capstone to SWAC30 events.

Don't miss this event! For more information or to register for SWAC30, visit our website at www.azarts.gov/swac. More information will be posted as it becomes available.

The Southwest Arts Conference is presented by the Arizona Commission on the Arts, and made possible with support from the National Endowment for the Arts and The Wallace Foundation.

SWAC30
Southwest Arts Conference
Friday, January 26, 2007
www.azarts.gov/swac

Congratulations

We would like to give a shout out to two arts mavericks who have been recently recognized for their good work: **Bill Shepherd**, Commission Member, who was awarded the 2006 Arts Advocate Award by the Arts & Business Council of Greater Phoenix; and **Robert C. Booker**, who received the 2006 Gary Young Award for excellence in leadership from the National Assembly of State Arts Agencies. Congratulations to both!

This document is available in an alternate format by contacting the Arts Commission at (602) 255-5882.



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